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AUTHOR Hayes, Philip
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ABSTRACT

This semester-length guide for high school distributive education students is geared to start the student thinking about the vocation he would like to enter by exploring one area of interest in marketing and distribution and then presenting the results in a research paper known as an area of distribution manual. The first 25 pages of this document pertain to procedures to follow in writing a manual, rules for entering manuals in national Distributive Education Clubs of America competition, and some summary sheet examples of State winners that were entered at the 25th National DECA Leadership Conference. The remaining 75 pages are an example of an area of distribution manual on "How Fashion Changes Relate to Fashion Designing As a Career," which was a State winner and also a national finalist. In the example manual, the importance of fashion in the economy, the large role fashion plays in the clothing industry, the fast change as well as the repeating of fashion, qualifications for leadership and entry into the fashion world, and techniques of fabric and color selection are all included to create a comprehensive picture of past, present, and future fashion trends. (EA)

A Guide to the Preparation of an Area of Distribution Manual

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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by

Philip Hayes
DE Coordinator
Wilson Vocational Education Center

DE001 018

A GUIDE TO THE PREPARATION OF AN AREA OF DISTRIBUTION MANUAL

Developed by:

Philip Hayes
DE Coordinator
Wilson Vocational Educaiion Center
Columbia, South Carolina 29206

1972

In Cooperation With:

STATE DEPARTMENT OF EDUCATION
Office of Vocational Education
Distributive Education Section
Columbia, South Carolina 29201

VOCATIONAL EDUCATION MEDIA CENTER
Clemson University
Clemson, South Carolina 29631

INTRODUCTION

When a student enrolls in the Distributive Education program of the high school, he begins preparing for a vocation. This can be done through either classroom instruction with simulated job situations or through actual on-the-job training. The Area of Distribution manual is directly geared to start the student thinking about the vocation he would like to enter. The purposes of this manual are:

1. To give experience in research, selection, and organization of information for practical use in one area or phase of marketing and distribution.

2. To provide learning experiences which contribute to occupational competence for careers in marketing and distribution.

3. To provide co-curricular activity relating directly to classroom instruction.

4. To contribute to Distributive Education and its educational objectives.

This project is one of the best ways to get a student to explore some area in which he is interested. He learns as much as possible about that one area and in so doing he will find out before he enters that area of distribution if he is qualified or if he really likes that area.

DISTRIBUTIVE EDUCATION CLUBS OF AMERICA

COMPETITIVE ACTIVITIES PROGRAM

High School Division

AREA OF DISTRIBUTION MANUAL *

PURPOSE: To give experience in research, selection, and organization of information for practical use in one area or one phase of marketing or distribution.

Specifications

1. May be a manual on one of the broad areas of distribution, such as retailing, wholesaling, or service; a phase of these broad areas, such as super-market operation, regional shopping areas; or, an activity within one of these broad areas, such as fashion, credit, personnel, advertising, etc.
2. Each entry will be limited to a maximum of 100 pages contained in not more than one official 3-ring DECA Notebook in an unaltered form. A page will consist of one sheet of paper ($8\frac{1}{2}$" x 11" or smaller) containing any typed, printed, written, photographed, illustrated or prepared material presented on one side. The title page, table of contents, glossary, introduction, summary, etc., will be considered as part of the manual in determining the 100-page maximum. If the material is presented in sheet protectors, both sides of the sheet protector *must be used* (therefore, two pages will be presented in one sheet protector).
3. A small, typed card must be paper-clipped to the upper right-hand corner of the first page, giving the following information:
   a. title of manual
   b. name of student
   c. name of Chapter
   d. city and state
4. Must be the original and creative work of the individual student.
5. Manual must be typed or in ink.
6. Both art work and pictures will be acceptable as illustrations.
7. Grades and awards received locally should not appear in the manual.
8. Purpose of the manual must be specified in the Preface.

   NOTE: Manuals will be carefully screened and those not meeting the above specifications will be eliminated before judging begins.

Judging

Manuals will be judged by competent representatives from the field of marketing and distribution.

Entries

Entries shall be limited to one manual from each State Association.

NOTE

Area of Distribution Manuals submitted by State Associations in National competition may be retained for one year or less by DECA for display or promotional purposes. Manuals so used will be returned to the State Advisors.

Reprinted courtesy DECA Handbook

AREA OF DISTRIBUTION MANUAL *

Rating Sheet

* * * * *

PURPOSE: (Possible Points—10) Judged Points _____

Is the purpose expressed clearly in Preface and does the manual achieve this purpose?

ORGANIZATION: (Possible Points—20) Judged Points _____

Preface and Table of Contents
Bibliography and Glossary
Arrangement of information
Continuity of thought

APPEARANCE: (Possible Points—20) Judged Points _____

Originality and selling power
Appropriateness of illustrations
Neatness
Layout

USE OF WORDS: (Possible Points—10) Judged Points _____

Grammar
Spelling

SUBJECT COVERAGE: (Possible Points—40) Judged Points _____

Manuals should include information such as: importance and development of service, major activities, layout and equipment, procedures and forms, customer questions and complaints, problems peculiar to the area, special abilities, skills and techniques.

Total Judged Points _____

*Reprinted courtesy DECA Handbook

PLANNING THE AREA OF DISTRIBUTION MANUAL

This manual should be begun soon after the start of the school year and should be a semester project. This manual is designed to benefit the student. It should reflect the student's occupational goal and/or his present cooperative on-the-job training.

Here are some steps to follow:

1. Decide on a topic. Be sure that the area you decide upon is one of the broad areas of distribution, such as retailing, wholesaling, or service; a phase of these broad areas, such as supermarket operation, regional shopping areas; or an activity within one of these broad areas, such as fashion, credit, personnel, advertising, etc.

2. Select a title. This will help you in gathering materials and in deciding how to direct your information. Below are some areas that have been used before and the titles to go along with them. These were taken from summary sheets distributed at National DECA Leadership Conferences. They were all state winners.

Advertising -	"The Importance of Color in Advertising"
	"Newspaper Advertising"
	"An Advertisement-How to Write One"
	"Department Store Newspaper Advertising"
	"Advertising Through the Television Medium"
	"Effective Advertising in Our American Competitive Enterprise System"
	"Outdoor Advertising"
Banking -	"A Modern Concept of Banking--The Full Service Bank"
	"Commercial Bank Customer Services"
Communications -	"Operation of a Newspaper"
	"The Talk of the Town"
	"May I Take Your Call, Please"

Credit - "The Cashless Society"
"In Credit We Trust"
"A Comparative Study of the Credit Departments in a Retail Business and in a Community Service"
"Installment Buying"

Display - "The World of Display as Seen Through the Eyes of Youth"
"The World Through Windows"

Fashion - "How Fashion Changes Relate to Fashion Designing as a Career"
"The Exciting World of Modeling"
"Facts in Fashion"

Finance - "Mortgage Financing"

Food Store - "Food Store Appearance is Today's Silent Salesman"
"Food Franchising: A Multi-Billion Dollar Industry"
"Food Store Location Information"
"Roadside Produce Marketing"
"Marketing: Super Style"

Hotel Operation - "The Role of Gaming in the Nevada Economy"
"How to Run an Effective Hotel Business"

Insurance - "Facts You Should Know About Insurance"

Interior Decorating - "The Age of Decoration"

Petroleum Industry - "The Counterman in Automotive Wholesaling"
"The Service Station Business"
"Truck Hijacking and Pilferage, Crime in High Gear"
"The Petroleum Industry"

Photography - "Photography - It's a Flash"

Real Estate - "Real Estate Management"

Retailing - "Stockkeeping"
"The Trading Stamp Business"
"A Reference Guide for the Small Merchant Concerning Retail Site Location Analysis"
"The Retail Buyer of Today"
"The Essentials of Selling"

Specialty Store - "A Comprehensive Study of a Woman's Dress Shop"
"How To Establish a Children's Shoe Store in Ten Not So Easy Steps"

Stock Market - "Getting to Know the Stock Market"

Transportation - "Economics of Distribution"

Television - "The Cable Trend"

3. Round up all available information. Check every possible source and use information from as many sources as possible. Write to schools and colleges that have educational programs in the area you are writing on for pamphlets and bulletins. For example, Johnson & Wales College in Providence, Rhode Island, and Massey College in Atlanta, Georgia, have programs relating to fashion. Do not forget the school library. The school library has periodical indexes. Periodical indexes direct the student to articles and other periodical literature just as the card catalog directs him to the books and pamphlets in the library. One of these indexes to find articles in general magazines is the Reader's Guide to Periodical Literature. *Entries in the* Reader's Guide *are arranged alphabetically by author and subject, and when desirable, as for fiction and drama, by title. Each entry gives the title of the article, the author, if known, and the facts of publication--the name of the periodical in which the article appeared, and the volume, pages, and date. The card catalog is the best place to start a detailed search for material on any subject of research. This is the main index to the contents of the library. This catalog includes one or more cards for every separate publication the library has. Each book in the library is usually represented by at least three cards: the author card, the title card, and the subject card. Other places to look for information include the county library, a college library, daily newspapers, magazines, encyclopedias, and all books relating to your area.*

For example, in this fashion manual, many articles from "The State" and "The Columbia Record" newspapers were used. Magazines that were used include "Vogue," "Seventeen," "McCall's," "Rags," and an out of circulation magazine titled, "Godey's Ladies Book." All encyclopedias are good to include in your research. There are many books relating to fashion such as The World of Fashion and Fashion is Spinach.

4. Visit people employed in the area in which you are interested. They will be glad to help you. For example, for a fashion manual, the first person to contact is the home economics teacher. She will have literature relating to your subject area and she will be knowledgeable concerning the people to contact relating to this subject. She will be able to give you names of fashion coordinators in specialty stores and in large department stores. Modeling agencies are another source of information on fashion.

5. Now that you know something about your subject, you are ready to plan a rough outline of your research paper. You will do this to know what materials you will need. Think of the main materials you will need and put them down in outline form. This serves well as a guide. It indicates the position of each topic, its relative importance, and its relationship to other topics.

6. Read helpful source material and take clear, accurate notes. If you use quotes, treat them as such in your paper. If you are quoting from a book, your footnote should look like this:

a. Name of the author in natural order followed by a comma.
b. Title of book, underlined, followed by an opening parenthesis.
c. Place of publication (if more than one city is named, the first is sufficient), followed by a colon.

d. Publisher, followed by a comma.
e. Date (if more than one date is listed, the most recent should be given), followed by a closing parenthesis and then by a comma.
f. Page or pages referred to, followed by a period.

NOTE: Items c, d, and e may be omitted if a bibliography is furnished.

If it is a magazine article:

a. Name of the author, followed by a comma (if not signed, begin with item 2).
b. Title of article, in quotation marks, followed by a comma.
c. Title of magazine, underlined, followed by a comma.
d. Volume number, in Roman numerals.
e. Date, in parenthesis, followed by a comma.
f. Page or pages referred to, in Arabic numerals, followed by a period.

For an article in an encyclopedia or other general reference work:

a. Name of the author, followed by a comma.
b. Title of the article, in quotation marks, followed by a comma.
c. Title of reference work, underlined.
d. Number of edition or date, in parenthesis, followed by a comma.
e. Volume (if more than one), in Roman numerals, followed by a comma, and page or pages referred to, in Arabic numerals, followed by a period.

For a newspaper article or editorial:

a. Name of author, followed by a comma (if not signed, begin with item 2).
b. Title of article, or headline, in quotation marks, followed by a comma.
c. City, followed without punctuation marks by the title of the newspaper underlined, followed by a comma.
d. Date, with comma between day and year, followed by a comma.
e. Section (if there is one) followed by a comma; page, followed by a comma; and column, followed by a period.

For a government document:

a. Name of author--whether a person, document, or bureau--followed by a comma.
b. Title of document, underlined, followed by opening parenthesis.
c. Edition, if other than the first, or bulletin or publication number, followed by a semicolon.

7. Revise your original outline. In doing your research you probably found other information you could use in your manual.

8. Be as creative as possible. Use original drawings. Take pictures of your subject area. Draw layout sketches. Type it on colored paper. Use as many colors in your drawings as possible. Make it alive! Make it so that people will want to pick it up and read it.

9. Write your first draft. In doing this don't forget your footnotes and your quotes. MAKE SURE THAT IT CONFORMS TO ALL SPECIFICATIONS IN THE DECA HANDBOOK. THIS IS VERY IMPORTANT.

10. Revise your first draft.

11. Organize footnotes, bibliography, and other mechanical sections. Refer to a good book on how to write research articles. One good book to use is "Guide to Research Writing," by Griffith Thompson Pugh. This book is available at most bookstores. If this book cannot be obtained, ask your English teacher for books on how to write research.

12. Prepare your final report. MAKE SURE THAT IT CONFORMS TO ALL SPECIFICATIONS IN THE DECA HANDBOOK.

13. Have someone proofread it for you. No matter how much preparation and work have gone into the manual, if it has mistakes in spelling and in punctuation, it is a loser. Make it as neat and as interesting as possible. Use lively, catchy words.

Rules for Writing Papers

Whenever you hand in a paper or manual in either Distributive Education for a competitive event or in any other subject in high school or college, there are certain things that influence the grader. The following list of suggestions will almost always insure you of an "A" or guarantee you of being in contention for the top prize. A little extra effort will definitely pay off.

Type, using only one typewriter. If possible use a typewriter with a carbon ribbon.

Use a typewriter ribbon that has two colors.

Use red for section heading and black for content.

Use colored paper for entire manual--blue, yellow, and green.

Use pictures--cut out, draw, or trace--at least one every four pages.

Consider using plastic sheet protectors.

Have a complete and neat table of contents.

Illustrate each chapter or section at the beginning.

Use actual photographs wherever possible; judges are impressed by originality.

Use graphs to illustrate points:
- Bar graphs
- Line graphs
- Circle graphs

Include charts, diagrams, maps, or other technical illustrations.

Number pages in upper right-hand corner.

Margins:
- Left margin 1 1/2 inches
- Top, bottom, and right margins 1 inch

Always double space copy.

Major headings centered--all capitals.

Make sure that it is as neat as possible. If you have many mistakes on a page that have been corrected, do it again.

Spelling is very important--do not send anything in with misspelled words in it. There have been cases where only one misspelled word reduced a manual from first place to second place.

Content

Manuals should include information such as: the importance and development of service, major activities, layout and equipment, procedures and forms, customer questions and complaints, problems peculiar to the area, special abilities, skills and techniques. They should also have a preface, a page showing the relationship to occupational goal, table of contents, bibliography, technical terms used in the area, and a glossary. Page one and page two must conform to the DECA Handbook specifications. An example of a format is:

"Fashion"

I. *Page One - Title Page. It MUST list the following information:*
   - A. *Title of Entry*
   - B. *Name of Student*
   - C. *Name of Chapter*
   - D. *Name of School*
   - E. *City and State*
   - F. *"Area of Distribution Manual"*

II. *Page Two - Relationship to Occupational Goal.*

   This is an explanation of the manual signed by both the student and his DE coordinator showing the relationship of the entry to the student's occupational goal and/or his present cooperative on-the-job training.

III. *Table of Contents*

IV. *Preface showing the purpose of the project*

V. *Definition of subject area*

VI. *History of Fashion*

VII. *Fashion Design*

VIII. *Fashion Trends*

IX. *Fashion Coordination*

X. *Fashion Education*

XI. Color in Fashion

XII. Fabrics in Fashion

XIII. Fabrics and Colors

XIV. Fashions Today

XV. Fashions in the Future

XVI. Glossary of Fashion Terms

XVII. Bibliography

The following are examples of summary sheets. They were all state winners at the 25th National DECA Leadership Conference. They will give you an idea on a subject and how to go about doing the area of distribution manual. They were distributed at the conference.

COMPETITIVE ACTIVITY OR PROJECT SUMMARY FORMAT
1971 National Leadership Conference

Competitive Activity . . . . . Area of Distribution Manual

Title of Entry . . . . . Advertising

Name of DECA Member . . . . . Colleen Coyle

School . . . . . Bethel Park High School

City . . . . . Bethel Park, Pennsylvania

Purpose . . . . . Advertising is the most interesting, lucrative field in the business community today. Through my research, I have been involved in this field from the making of the ad to the stream of publicity. I have found out more about advertising through my study for this manual than I had thought was involved.

Outstanding Feature . . . . . The most outstanding feature in this manual is putting it into my own words and seeing advertising in a new light.

Summary . . . . . Advertising is an area of distribution that is constantly changing and becoming more and more important in the retail industry. Advertising creates a want and desire for items of all shapes, sizes, colors, and styles. If it were not for advertising, shopping would be very uninteresting. Advertising creates an atmosphere of its own. Where else, but in advertising, can a consumer do his bargain hunting at home.

DISTRIBUTIVE EDUCATION CLUBS OF AMERICA

COMPETITIVE ACTIVITY OR PROJECT SUMMARY FORMAT
1971 National Leadership Conference

Competitive Activity: Area of Distribution Manual

Title of Entry: In Credit We Trust

Name of DECA Member: Gail Oglesby

School: U. S. Grant Senior High

City: Oklahoma City State: Oklahoma

Purpose: Credit is a useful tool--but then, so is a razor blade. One must know how to use it to avoid disaster. The purpose of this manual is to prevent and avoid the disaster of the misuse of credit by the consumer and the retailer alike. This manual achieves its purpose by presenting the point of view of both the retailer and the consumer.

Outstanding Features:

-- The history of this manual is informative and strives to keep the attention of the reader through use of words and phrases, illustrations, etc.

-- Appropriate and interesting illustrations are contained in the manual.

-- The manual discusses not only the retailer's problems with credit, but the consumer's as well, being beneficial to both by showing both sides of the credit transaction.

-- The manual contains a credit survey of both the retailer and consumer.

Summary: The absence of credit in today's business transactions would put a strain on the nation's economy. Without it, America's people would never know the high standard of living Americans now know. The use of credit has risen from being an unpardonable sin to being the "in" thing to do. For some, credit has become the answer to a prayer. To others, credit has become the subject of financial anxieties. This manual gives the consumer an understanding of credit and the retailer's important role in the distribution and extension of credit.

DISTRIBUTIVE EDUCATION CLUBS OF AMERICA

HIGH SCHOOL DIVISION

1971 NATIONAL LEADERSHIP CONFERENCE

COMPETITIVE ACTIVITY SUMMARY

Competitive Activity:	Area of Distribution
Title of Entry:	The Counterman in Automotive Wholesaling
Name of DECA Member:	Tom Waller
School:	Jacksonville High School
City: Jacksonville	State: Arkansas
Purpose:	The purpose of this manual is to show certain methods in how to be a well-informed and courteous counterman in the automotive industry. How to buy and present automotive equipment to the customer and how to have good judgment in the knowledge of automotive parts.
Outstanding Features:	(1) The relationship of the manual to my occupational objective is an outstanding feature. I am now employed in a parts store and plan to own and operate my own automotive wholesaling parts store. (2) The sections on customer relations and sales are considered outstanding features of this manual.
Summary:	A wholesaling firm is judged by its employees, their knowledge and their attitudes, their manner of serving the customer and how they can get along with others in the community. The counterman should possess sales personality, be interested in people and have a generally outgoing pleasant manner.

COMPETITIVE ACTIVITY
1971 National Leadership Conference

Competitive Activity: Area of Distribution

Title of Entry: Credit Card

Name of DECA Member: Pat Rembert

School: Westbury High School

City: Houston State: Texas

Purpose: The hue and cry of the American public is "buy now pay later." An individual can go around the world, to Europe, eat, drink, have a party, and buy anything his heart desires on a credit card. For years we have enjoyed department store credit and now we have an even newer, more sophisticated form of charging--bank credit cards. The purpose of this research is to find out how the consumer and the retailer feel about credit cards in general, and the effect they have on their buying habits. Because I have chosen to enter the retail industry at the executive level, it will also further my knowledge on the credit industry and its effect on the American economy.

Outstanding Features: Consumer Survey, Retailer Survey, Illustrated Survey Results, Detailed Reports on the different types of credit.

Summary: Credit cards have a definite effect on the economy of the country and the buying habits of the individual customers. Although credit has always existed in the United States, the credit card boom of recent years has hit an all time peak and is expected to grow. There is a tremendous struggle between the established retail credit cards and the increasingly popular bank credit cards. There is no way of determining what role credit will play in the future, but it is the opinion of the writer that consumers will continue to say, CHARGE IT!

DISTRIBUTIVE EDUCATION CLUBS OF AMERICA

HIGH SCHOOL DIVISION

1971 NATIONAL LEADERSHIP CONFERENCE

Competitive Activity Summary*

Competitive Activity:	Area of Distribution Manual
Title of Entry:	How Fashion Changes Relate to Fashion Designing as a Career
Name of Student:	Dian Wilson
Name of Chapter:	Wilson Vocational DECA Chapter
Name of School:	Spring Valley High School
City and State:	Columbia, South Carolina

PURPOSE: The purposes of this project were: 1. To learn as much about the different aspects of fashion, styles, and the qualifications for entry into the fashion world. 2. How the fashion of times past and today are related. 3. To give the reader an insight into the importance of fashion in the economy and to show the tremendous role fashion plays in the clothing industry.

OUTSTANDING FEATURES: The outstanding features of this project were:

1. What is fashion?
2. History of fashion.
3. Style leadership and how to gain it.
4. The requirements and rewards of a fashion education.
5. Original drawings of different styles of fashion.
6. Fabric samples used for fashion designing.
7. How color is used in fashion.

SUMMARY: The fashion of times past and today are related. Some ancient trends came and went very quickly, but many influence today's fashion ideas. Fashion comes and goes at an ever-increasing speed, but it has a curious way of repeating itself at intervals. After reading this manual the reader will realize this. You will also find the qualifications needed for entry into the fashion world and how to gain leadership in this area. The fabrics and color of clothes are demonstrated to show the different ways they are used in fashion designing. My career objective is to be a fashion designer. To be a fashion designer one must have a sense for nice clothes, a feel for fabrics, how they appear, and how they act and how they drape, a knowledge of fit and an understanding of the figure. To achieve the position of designer, as in any other profession, patience and continued effort are essential.

*Summary sheet covers the manual example in this publication.

*Slides**

1. *Mannikin*
2. *Summary Sheets*
3. *Poster*
4. *Card catalog*
5. *Outline*
6. *Encyclopedia*
7. *Books in library*
8. *Sending letters to colleges, etc.*
9. *Looking at Women's Wear Daily*
10. *Looking at newspaper*
11. *Magazines*
12. *Color wheel*
13. *Cloth samples*
14. *Drawing fashions*
15. *Index cards for bibliography*
16. *Typing*
17. *Research manual*
18. *Trophy*

**The slides titled above and the narrative on the following pages are designed to be used by the coordinator in introducing students to the Area of Distributive Manual as a research project.*

SCRIPT FOR SLIDES

Slide 1. Title: Preparation of An Area of Distribution Manual, prepared by Mr. Philip Hayes.

Slide 2. Produced by the Vocational Education Media Center, Clemson University, Clemson, South Carolina 29631; in cooperation with the Office of Vocational Education, State Department of Education, Columbia, South Carolina 29201.

Slide 3. The first thing to think about is what you plan to do in the future or what you think you would like to do. Until you research an area you may never know if the area is for you or not.

Slide 4. A review of some summary sheets from previous year's winners will also give you ideas on how to go about doing your project. Fashion, for example, is a broad area to research.

Slide 5. Decide on a title and develop your research around this.

Slide 6. Next, you should start gathering information. The card catalog will help you find reference books in the library.

Slide 7. Make an outline so you will have some idea of what type information you are seeking. Check on what an Area of Distribution Manual should contain.

Slide 8. Encyclopedias are an excellent source of materials, but don't depend upon one source exclusively.

Slide 9. Library books are very helpful. The history and development of the area can be easily found in some of these books.

Slide 10. Colleges specializing in your area of interest can also be an excellent source of information. For example, Massey College in Atlanta, Georgia, is a college specializing in fashion.

Slide 11. Special trade newspapers and magazines can also be very beneficial. "Women's Wear Daily" is an excellent source relating to fashion.

Slide 12. Daily newspapers have advertisements and news and feature stories related to fashion and many other areas of distribution.

Slide 13. Old magazines are also good sources of information, as well as current publications. An example of an old magazine relating to fashion is "Godey's Ladies Book."

Slide 14. Show supporting areas of knowledge through the use of illustrations, charts, and samples. Make your presentation as colorful as possible. The color wheel is very important to fashion design.

Slide 15. Different types of fabrics are also important to the area.

Slide 16. Originality and creativity are points the judges look for in this type of manual. Draw as many pictures as possible and also use photographs wherever possible.

Slide 17. Whenever you use a source, use an index card to record the information about the book to be used in the footnote and bibliography.

Slide 18. Organize all the material and use a guide to go by such as "Guide to Research Writing" to be sure all the machanics are correct. Then you are ready to begin typing. Typing

is very important because appearance counts heavily. Make it as neat and as accurate as possible. Follow the DECA Handbook specifications and rating sheet.

Slide 19. *After doing all of this you can really be proud of your accomplishment. This is yours! You have really learned about one area of distribution and you should know if this is the area for you.*

Slide 20. *You could be a winner. By following this guide you'll be a winner whether you win first place or not. You'll have an edge on your vocational objectives and you'll have an excellent chance to be a state DECA winner. You may even win on the National DECA level. It does happen!*

Slide 21. *THE END*

EXAMPLE

Following is an example of an area of distribution manual. This manual won first place in state competition and was a finalist in National DECA competition.

Title of Project: HOW FASHION CHANGES RELATE TO FASHION DESIGNING AS A CAREER

Name of Student: Dian Wilson

Name of Chapter: Wilson Vocational DECA Chapter

Name of School: Spring Valley High School

City and State: Columbia, South Carolina

"Area of Distribution Manual"

Explanation of Project

My career objective is to be a fashion designer. To be a fashion designer one must have a sense for nice clothes, a feel for fabrics, how they appear, and how they act and how they drape, a knowledge of fit, and an understanding of the figure. All this implies having a sense of form and inner good taste, as well as a sense of rhythm.

The role of the designer is not an easy one. If you want to prove that you are good, you must make the effort, and if you want to become something, you have to prove that you are good.

To achieve the position of designer, as in any other profession, patience and continued effort are essential. You have to have the ability to listen to criticism and benefit from it, along with the ability to keep one's wit and sense of humor at all times. And, most of all, you need good, strong health and the willingness to never give up.

One must also know about the past fashions, leadership, and knowledge about the fabrics and color. In this manual I have learned much about the different aspects of fashion, styles and the qualifications for entry into the fashion world.

To really find out if you like a certain area as an occupation, you really have to study this area. I have done this and I have concluded that this is the area of distribution for me.

Dian Wilson

Dian Wilson, Student

Philip Hayes

Mr. Philip Hayes
Distributive Education Coordinator

Table of Content

	Page
Explanation of Project	1
Table of Content	2
Preface	3
What is Fashion?	4
History of Fashion	6
Fashion Design	17
Style Leadership and How to Gain It	19
Fashion Trends and How to Anticipate Them	20
Fashion Coordination; What Is It and How Does It Work	22
The Function of Fashion Promotion	24
The Requirements and Rewards of a Fashion Education	25
Fashion Careers in the Beauty Business	26
Twelve Basic Colors	28
Fabrics	32
Silhouette	44
Clothes Today	51
Future Styles	66
Glossary of Fashion Terms	68
Bibliography	73

Preface

The fashion of times past and today are related. Some ancient fashion trends came and went very quickly, but many influence today's fashion ideas. To give the reader an insight into the importance of fashion in the economy and to show the large role fashion plays in the clothing industry is the purpose of this manual. Fashion comes and goes at an ever-increasing speed, but it has a curious way of repeating itself at intervals. After reading this manual the reader will realize this.

You will also find the qualifications needed for entry into the fashion world and how to gain leadership in this area. The fabrics and color of clothes will be demonstrated to show these different aspects.

What is Fashion?

Fashion is change. Sometimes it is referred to as a "state of mind." At this point, let me make it clear, I do not regard fashion as a matter of frills and ribbons, bows, bangles, beads, or the ups and downs of hemlines and necklines. Fashion means being beauty conscious. This world of fashion concerns everything women (and men) wear and own and no concept of fashion can be complete unless it includes the head-to-toe story.

Fashion is exciting, fashion is stimulating, fashion is fun. Fashion means a tremendous amount of advance planning for stores--at least six months to one year ahead of the market openings. A great amount of money is involved. Buyers must choose merchandise timed right to meet the customer's needs and demands and must select fashions that are right for their particular geographic location. Advance fashion of today is the volume fashion of tomorrow, which is the life blood that feeds the veins of any store. Good stores across the nation must have both.

Fashion is the manner in which a majority of people dress, wear their hair, or behave socially at a given time. Fashion serves as a reflection of a way of living and as a prediction of trends in our social life.

Today, fashion is far more widespread than ever before. Clothing is produced in mass quantities and people learn about it through new means of rapid communication. More people can afford new clothing. The clothes of today reflect industrial and social progress as well as economic

conditions. Fashion has become an important industry and powerful influence extends to the people who design, manufacture, and buy clothing.

Throughout history most fashions were a symbol of belonging to a privileged social group. By imitating the dress of the privileged group, a person attempts to disassociate himself or herself from their own social class and identifies himself with a higher social class. Today's trends are toward simplication of clothing for both men and women. This simplification tends to wipe out the class distinction that characterized fashion in ancient and medieval times.

Most people feel that fashions of earlier periods changed less frequently than styles do today. A style generally goes through a series of "compromise" stages in the period between the rejection of an old fashion and the acceptance of a radically different one. An example of a compromise style of dress that has remained popular over a long period of time is the classical "shirtwaist" dress.

Some people interpret fashion change as a desire for personal expression or merely a desire for change. But others interpret this change as a symbol of freedom from conformity. To be in style implies conformity but with individual variations in detail. The desire to conform is generally stronger than the desire to be obviously different.

History of Fashion

Here is a brief summary of the basic dress which early people developed. All clothing probably originated with the loincloth; the next development was the tunic.

The ancient world societies were the ones in which the general style of clothing could survive for thousands of years. What changes occurred were precipitated by periods of power and wealth or by reactions against display, but these changes took place with the rather limited confines of one type of style.

As the civilization of the Western world developed, however, there was increasing insistence on class emancipation or individualism, reflected in dress as well as in other cultural patterns.

In Greek and Roman costume the influence of pagen ethics and a bland climate is still apparent; thus, there was considerable nakedness. Clothes were strikingly loose and free; perhaps at no other time in history have such practical and very graceful garments been popular. Greece was to the later Rome as Paris was to the eighteenth and nineteenth-centruy Europe--the source of art and style.

During the Roman Imperial Age, fashion became a field of heated competition. Lightweight silk undergarments, scarfs, soft furs, and other rare and costly materials, usually richly dyed, were worn, though garments were not as extravagant and magnificent as they became, for instance, in Medieval Europe.

Prehistoric Era

Egyptian Queen
14th Century B.C.

Greece - Classical Age
500 B.C.

Greece - Hellenistic Age
323 B.C.

Roman Empire
1st Century A.D.

Middle Ages
Noblewoman - 1400's

Middle Ages
Peasants' Attire

France -
15th Century

England - Queen - 16th Century

England - Elizabethan Era
Late 16th Century

France -
Early 17th Century

England -
Puritan Woman - 17th Century

France - Formal Attire
17th Century

England -
Middle 18th Century

France -
Middle 18th Century

England -
Late 18th Century

France -
Napoleonic Era
Around 1800

America
1850

America - 1860

America - 1890's

America - 1910

America - 1917

America - 1925

America - 1930's

America - 1950's

Fashions at the Turn of the Century

As the century drew to an end, France continued to be the fashion center of the Woman's World. Toulouse-Lautrec's pictures show us the clothing of the Parisian demimonds of this era, and Renoir's that of the Parisian middle class.

By 1890 the bustle had disappeared although hips were still prominent. Women's waists continued to be tightly constricted; the bosom in front and the hips behind were accentuated, resulting in a very curious and unnatural hour-glass shape. The leg-o-mutton sleeve became over-exaggerated as it grew popular. Sports, which women became involved in more and more, also became important factors in determining styles. As women's spheres of activity broadened, the skirt became both fashionable and usual. In contrast to the rather severe outer daytime clothes, very dainty underwear was worn and lace frills appeared at wrist and throat clustered over negligees and tea gowns. Corsets continued their unquestioned reign; women were not yet prepared to surrender this greatest emblem of bondage to conventionality.

Small hats, set on top of the head were decorated with the plumage of exotic birds. The hair was worn long and high with waves frothing around the forehead.

During the period 1900-1910, the outline was revised and up-and-down corsets came into style. At that time women's fashions reverted to the styles of the Napoleon I era as waists became higher and the dresses became longer.

The hobble skirt and the slit skirt made their appearance. High buttoned shoes are associated with this period together with ridiculously large and ornate hats.

As World War I approached, women returned to a quite normal silhouette. The "harem" skirt, here illustrated, seems to be a precursor of present day slacks.

In general, skirts became shortened about eight inches above the ground and flared out. Hats were lower and wider.

Modern fashion began at the end of World War I, when the invention of new industrial clothing machinery made the burgeoning of the now vast ready-to-wear industry possible. Before World War I, clothes were inspired by Paris but made with many personal interpretations by dressmakers all over the world. A situation in which two well-known women appeared at the same public event in the same dress would have been virtually impossible.

Although modern fashion may seem to outsiders to have moved in many directions since its beginning, its course has actually been uniquely simple and direct. Fashion has been tending steadily toward simplification and realism. All kinds of clothes are still in the process of shedding decoration, weight, and any trace of a specific seasonal look. Over a comparatively short period of time, considering how long women put up with them, fashion has managed to get rid of corsets, flowing lingerie, long skirts, long hair, hats, and at least temporarily, sleeves. As clothes have eliminated decoration and become more basic in shape, color has assumed greater power in fashion. Only by her choice of color and fabric can a woman now prove her individual taste.

Fabrics have become consistently lighter in weight and more workable. Bantam weight is a selling point in everything from tweeds to elasticized girdles and bras. Dresses are advertised as weighing only a few ounces. Miracle drip-dry fabrics created a world-wide furor when they were invented in the early 1940's. The development of new stretch fabrics which move with the body have made clothes even more workable.

Fashion's most drastic change happened in the 1920's, at the end of the war, women rebelled against restriction and artificiality. Almost overnight they shifted into the limp little short dress that was the flapper's uniform. Paris designer Gabrielle (Coco) Chanel sparked the fashion revolution. She also introduced wool jersey, the forerunner of the popular knit fashions.

The 1930's were probably the most charming era in modern fashion. Sportswear, at first very feminine, was born in answer to women's increasing freedom. Though clothes were becoming softer and simpler, they still kept some of their old-time personal mystery. Hollywood's film stars were a fashion power in the United States.

Paris in the 1930's was at a peak of creative activity. The snob appeal of buying original Paris designs, to be copied by American manufacturers, had begun. Paris was full of great names like Molyneux , Vionnet, and Mainbocher. The word chic, meaning the ultimate in fashion, became popular. It was personified in Elsa Schiaparelli, whose flippant, tongue-in-cheek fashion approach was cancelled by World War II, which saw the fashion capital occupied by invading German armies.

During the years of World War II, American ready-to-wear fashion came into its own. Wartime fashions such as skimpy skirts and wide, padded shoulders resulted from government restrictions. Some of the famous American names developed through the period, though, were Gilbert Adrian and the great sportswear designer Claire McCardell.

After the war, Christian Dior won back the fashion leadership for Paris when in 1947, he launched the New Look. The New Look, probably a subconscious rejection of uniforms and restrictions, detoured fashion into a romantic bypath. Although it did not actually change fashion's inevitable course, it was a persistent influence for seven years.

Through the 1950's, the two great Paris giants of creative fashion were Dior and Spanish-born Cristobal Balenciaga. Dior was the idol of the ready-to-wear industry, since each season he managed to produce a new fashion look that could be copied, promoted, and sold to outdate the one before. However, Balenciaga actually produced the decade's most influential fashions--the less fitted suit, the big, loose coat, and the unfitted dress. All these were important milestones along the road to basic shape.

Italy made its first bid as a fashion center in 1951. Its extrovert mood has been strikingly successful, chiefly in sportswear. Emilio Pucci's bold-colored silk print shirts and pants have been a world influence in fashion.

The United States is not actually in competition with either France or Italy, both of which it taps for creative ideas, simply because it likes to. Although the United States has its great creative designers like Norman Norell, James Galanos, and Pauline Trigere, it chooses to concentrate on successful production.

Now France, Italy, and England are all working ambitiously to develop their own ready-to-wear industries. They have a long way to go to catch up with the United States production and sales methods. An incredibly wide range of types, sizes, and prices make American ready-to-wear the envy of the rest of the world.

Fashion Design

The first clothes were probably made just to protect people from the cold. But men and women soon wanted their clothes to be more than practical. They wanted them to be beautiful, too. The more advanced a society became, the more attention was paid to the manner of dress. By the time the Egyptian had built the great pyramids, grooming was as important as it is today.

Until recently beautiful clothes were made by hand. They were usually elaborate and always expensive. Fashion was for the royal, the rich, and the famous. Now mass production has made stylish clothes available to almost everyone. The modern fashion business from the design room to the store window is one of the busiest, most imaginative, and most glamorous activities in the world.

In designing a dress the fashion designer works with three things; the silhouette, the fabric, and the color.

Contributors to Your Future in the Fashion World

Matilda Taylor

Marion Taylor

M. Neubert Purdy

Freda Diamond

Sara Lee

Beatrice M. Castle

Mary E. Campbell

Eugenia Sheppard

Ruth Straus

Edith Battles

Pauline Trigiere

Helen Lee

Style Leadership and How to Gain It

The three basic problems in the process of gaining prestige and style leadership for a store are:

1. How much merchandise to have.
2. What kind of merchandise to have.
3. When to have it.

Timing is the most vital of all. It is important for a store to keep in stock at all times merchandise that represents advance fashions. This helps to inspire customer confidence. However, each season there are more fashion themes in the market than any one store can handle. The executives of each store must analyze and decide what is best for them; what is most important to promote; how to get the most out of what they have; how many departments to include in promotions; what is the real importance of accessories and their tie-in with every promotion; and, lastly, but perhaps most important of all, do they have the courage to buy and promote the merchandise in question?

Promotion and coordination are essential parts of style leadership. The first step is to know how and when to change a plan. Seasonal plans for fashion merchandising must be carefully drawn, and all departments must be in accord in their thinking. The second step, also of prime importance, is how the store presents fashion to its salespeople, and, of course, the public.

Fashion Trends and How to Anticipate Them

Two motivating forces control fashion: the foreign and the domestic designers. European designers have their own special influence. So, too, do American designers weave their own magic spell. Both groups of great designers anticipate trends in public taste. The rest of us in the fashion business help to dramatize their dreams and visions.

How do you anticipate fashion trends? Here is a guideline:

1. Preview American collections from select locales such as New York, California, and the Mid-West, in ready-to-wear and accessories; shoes, bags, jewelry, hosiery, gloves, belts, and millinery. These trips are made to the market with buyers and merchandise managers. The benefit of their thinking at these showings is important.

2. Preview European collections. They are an indication of things to come.

3. Make advance trips to markets to explore fashion potentials; collect early information on color and fabrics, especially from trade associations.

4. Make advance trips to fabric and leather houses to see what designers have purchased.

5. Preview fashion magazines for early information on what designers plan to feature.

6. Consult top designers to learn their ideas about the coming season's silhouettes.

7. Edit market collections; that is, narrow down presentations as to colors and styles.

8. Talk with fashion coordinators and buyers from other stores. Get their reactions to styles and trends. This helps crystallize your own thinking.

Fashion Coordination

What is it and How Does it Work?

Perhaps the best way to explain fashion coordination is to explain the function of a fashion coordinator. This is, first and foremost, to promote and help sell fashion merchandise at all price levels throughout the entire store. Following closely are the responsibilities to increase store fashion prestige in the eyes of the local community, the press, and nationally where possible; to plan and execute store fashion promotions; and to coordinate fashions within the store. To be sure, a fashion coordinator's duties and responsibilities vary with the size of a store, but to give you a broad picture, here might be the duties in a large department store:

1. Interpret trends in fashion forecasts for merchandise managers and buyers, sales promotion division, and management.

2. Assist in a staff capacity to coordinate stocks by types, color, and fashion in various ready-to-wear and accessory departments.

3. Accompany buyers to market. Offer staff assistance in selection of fashion merchandise.

4. Formulate coordinated fashion merchandising programs to be submitted quarterly to planning committee for approval.

5. Approve fashion releases and photographs to newspapers, magazines, and trade publications. Approve fashion advertisements in national publications. Maintain contacts with the press. Attend press luncheons.

6. Coordinate monthly display program for fashion departments.

7. Issue monthly bulletin to fashion office, detailing weekly fashion theme for in-store and outside.

8. Assist fashion office in advisory capacity on all fashion shows. Act as commentator when feasible.

9. Assist training department to present fashion story. Keep department posted on matters of fashion importance.

10. Cooperate with divisional merchandise managers and buyers on other store meetings involving display, advertising, planning, market trips, color forecasts, and fashion analysis.

The Function of Fashion Promotions

Today, the fashion promotion and the fashion approach are a fundamental force in the sale of most merchandise in retail stores. Seasonally, buyers, merchandise managers, and the fashion coordinators attend market openings for merchandise in the United States and Europe. Upon return from these markets, the fashion coordinator and merchandise managers call a meeting for all buyers in ready-to-wear and accessory departments to discuss what has been seen, what is felt to be significant, what will best promote the "store image" in the eyes of the community. Representatives of advertising, sales promotion, and display departments should also attend these meetings. As a result of such a meeting, a fashion merchandising plan is set up to state the aims, themes, activities, and a timetable for the coming season.

Fashion shows are an important and glamorous part of a store's promotion. They are planned and put together by the store's fashion coordinator and staff. The display department contributes the showmanship that insures the success of these adventures in fashion. It is important for the fashion office to meet with the display department well in advance of the show to decide on themes to be used so that props can be developed, and to work out unusual and dramatic staging for shows inside and out of the store.

Types of shows vary in department stores. Different stores have their own individual point of view of this activity. Each store must determine the number and type of shows to be done each season. A budget must be set up. Some stores put on as many as three hundred shows per year.

The Requirements and Rewards of a Fashion Education

We will assume that you will have a high school or college education. It would be helpful to study retailing and merchandising, art, voice and diction, and writing. Special college courses might include merchandising and fashion subjects, fabrics and color design, scripting, and budgeting. Actual experience working as a salesperson in a store to familiarize yourself with merchandising and records, and working in a fashion office are the best ways to learn procedure techniques and how to put fashions together.

Fashion jobs are not for everyone. Nor are they accomplished overnight. It usually takes at least ten years to become an expert in the field. A fashion job requires patience, tolerance, and the ability to get along and work with others. It takes lots of hard work, many hours spent beyond the call of duty, which requires good health, for there is a tremendous amount of physical strain. It also requires respect for merchandise.

Most beginners in fashion coordination start at $5,500 to $7,500. An experienced fashion coordinator's salary can range from $10,000 to $25,000 a year, depending on the store. Other salaries range from assistant fashion coordinator at $80 to $100 a week; supervisor of the fashion office, $75 to $85 a week; staff assistant, $65 to $75 a week.

Employment agencies sometimes help in placing models, commentators, production personnel, and writers. Schools that teach fashion courses can sometimes place students. One of the best ways is to apply in writing to the store personnel office. They, in turn, will refer your letter to the fashion coordinator. Be sure to indicate when you will be available for an interview, as well as your other qualifications.

Fashion Careers in the Beauty Business

The three largest and most profitable cosmetic businesses in the United States are owned and operated by men. So, if your heart's desire is to be a five star general in the battle of the sexes, bow out of the beauty business before the ink is dry on your resume. You might just squeak by if you are a genius with large capital, single-minded, hard working, charming, and lucky. If, however, you will settle for an exciting and fascinating career and have the necessary qualities to make a go of it, try the beauty industry for some of the solid satisfaction that it can give you.

Beauty is a healthy, booming business with every indication of enjoying a bright and brilliant future. Last year, American women bought over two-and-a-half-billion dollars worth of cosmetics and toiletries in department stores, specialty shops, drug stores, variety stores, and supermarkets. Further, the upward curve on the population graph promises many more female infants every minute from now on--every one a potential customer for soaps and scents and make-up.

Now, what can you do in and for the cosmetic industry? There is a great variety of interesting, rewarding jobs in this field. For example, some of the jobs in the beauty business include: chemist, physicist, researcher, consultant, publicist, packager, salesgirl, secretary, copy-writer, artist, and sales.

Pay for most of these jobs starts at roughly $65 a week and stops somewhere around $50,000 a year for the top executive who works for a corporation. All of the laboratory jobs require a college degree in chemistry or physics. None of the others do, but a degree will help,

for it is presumed to give you discipline, some understanding of how to go about finding things out and some knowledge of working with others. College training also helps you keep informed and capable of communicating your ideas to others. Because a college degree is one indication of a trained, disciplined mind, it carries weight on your resume. Today, the college degree is so common among those seeking their first jobs, however, that it takes far more than a pin or a diploma to snag a job. Good health, good sense, reasonable modesty, and some charm are expected in the beauty business. Another absolute essential to success is that maddening intangible called a "feeling," or better yet, "flair." You cannot define flair as you define concrete, specific characteristics such as height and weight and color of eyes.

Flair covers a multitude of things. It is innate good taste; a built-in radar set for sensing consumer trends and women's desires before they know they have them; an instinct for choosing the best more often than not; and courage to do the new and unexpected even if it turns out that it was much too soon or just not good enough.

Twelve Basic Colors

Every color known is made from the twelve basic colors shown in the color wheel. As you examine the color wheel, note first the colors red, yellow, and blue. These three colors are called primary colors because all other colors are made from them. For example, when blue is mixed with yellow, the color green results. Orange is the result of mixing red and yellow; and violet is a mixture of blue and red.

The colors that result from the mixing of primary colors are called secondary colors. Thus, green, orange, and violet are secondary colors. These colors are second in importance only to the primary colors of red, blue, and yellow.

When primary colors are mixed with secondary colors, intermediate colors are formed. If red (a primary color) is mixed with violet (a secondary) red violet is created. Red violet is an example of an intermediate color.

As we noted earlier, there are three primary colors--red, yellow, and blue; three secondary colors--green, violet, and orange. There are, however, six intermediate colors--red violet, red orange, yellow orange, yellow green, blue green, and blue violet.

Note that each intermediate color consists of two color names, a primary color name followed by a secondary name. The primary color name is always listed first since it is the more basic and is the dominant color in the mixture. The color orange, for example, is formed by mixing the colors yellow and red. When orange is mixed with yellow, the red influence diminishes and the yellow influence increases. The resulting color, yellow orange, contains more of the primary color yellow than any other color.

A knowledge of the twelve basic colors represented in the color wheel can be most helpful in marketing. Even if a person feels that he has little or no "color sense," he can produce attractive and effective color combinations by understanding the color wheel.

Yellow
Primary

Color

The colors used in clothes often reflect natural conditions. Prints from Tahiti and Hawaii are as vivid as the flowers and sunsets of the islands. The Pueblo Indians in Arizona weave colors that match the intense shades of the layers of stone in the Grand Canyon. Not long ago the color of a dress depended on the season and the time of day when it was worn. Winter wools were always dark, summer cottons always light and pale. Bright colors were worn only by the young or for gala occasions. However, fashion designers have become more daring in their use of color. Vivid combinations are common. We often see bright orange, purple, or red combined with pink, and blue, and lavender with bright green. Now wools can be pale and summery, collars can be dark and city clothes vivid. Perhaps the only traditional color left is white for the bride.

Fabrics

The fabric market is the most international aspect of the whole fashion business and there is hardly a country in the world which fails to add its quota to what we wear. It is also an extremely sensitive seismograph which reacts to the vagaries of the political situation, the march of science, and the development of contemporary art. Influenced on one side by the mechanical and chemical inventions which in the last few decades have changed its structure and performance, and on the other by the day dreams of the couturiers, yet dependent on the final choice of the average woman, it must maintain a delicate balance between these conflicting interests.

At the beginning of the century there were three basic materials which reflected three recognized groups with separate activities: silk for the upper classes and evening wear, wool for the middle class and morning dress, cotton for the laboring poor. The idea of a wool evening wrap or a cotton evening dress had never crossed anyone's mind. France was the traditional home of silk and England of woolens, and although, to a certain extent, this is still true, there are now many and important exceptions. England has produced novelty fabrics of a high standard and France has specialized in light weight wools of great beauty, while the Swiss made fine silks which rival anything even France can show.

The English woolen market was based on a man's trade and its insistence and durability and its slow changes of color found little place in the world of fashion. Both Scottish and English wool manufacturers owe much to Chanel who visited Yorkshire and Scotland in the twenties, although her ideas met with great resistence and it was years before she could get the

English wool trade sufficiently fashion conscious for her purpose. She launched wool for formal wear and women who had previously dressed in silk were now seen in little wool suits. Schiaparelli also worked with some of the northern manufacturers, particularly with the McLeods of Skye and with old Mr. Linton, and the result was a new and brilliant palette for the traditional weaves, now of exceptional lightness. She used guardsmen's cloth for suits and sensational long evening coats, and raised knitted jumpers from the amateur sports class into high fashion. It was by pull-overs that she was first known in England when, in 1925, they were imported by Paris Trades, a smart little shop on Berkeley Street then run by George Fitzgeorge, a relative of the Royal Family.

Cottons are also indebted to Chanel. For a brief period, when she had a house in Grosvenor Square, she styled cottons for the Fergusons and brought cotton dresses, previously confined to the servant's hall and the beach, into smart women's wardrobes; though in return it was said she put housemaid's collars and cuffs on the ladies dresses. Cotton did not become acceptable for formal wear until 1936 when Belenciaga made a series of superb evening and hostess gowns in pique and striped cotton.

Each year a number of new materials are created and in order to present them to the public it is not unusual for a fabric manufacturer to commission a couturier to make a model in one of his novelties. Naturally no couturier of worth would agree to do so if he did not approve of the fabric, but as the manufacturer wishes it to appear as if his goods had been preferred to all others, and the designer that he's uninfluenced by subsidiary considerations, it is rare for either side to admit the transaction. Nothing so venal as money changes hands, but there are many ways of repayment and often an advertising campaign for a design house is paid for in part by an ambitious

manufacturer who wants the prestige of the most illustrious names associated with his fabrics. Some novelties survive and become household names, others disappear without a trace. Each decade has a material which appears in retrospect to be controversial of its period. If serge is reminiscent of the first decade of this century, so is chiffon and charmeuse of the next. In the twenties three crepes made their appearance; Marocain, Georgette, and de Chine, but only the latter survives today. At about the same time Monsieur Rodier invented an alternative to wool called Kasha. This was made from the hair of a sheep which browses on the Himalayas, and it was said in Paris that Rodier owned the only mountain where it was found; certainly the material, a natural pale beige and incredibly soft, was exclusive to this firm. The following misunderstanding was recounted in connection with it: a lady in Italy wired her lover in Paris to bring some Kasha with him when he came to join her. He was Russian, and misreading his instructions, went to a Russian grocer and bought a huge bag of Kasha, a very dull cereal which is a staple food in Russia. The lady's disappointment can be imagined.

Dufy was one of the first well-known artists to work for textile firms and the work he did for Rodier and Bianchini in the early twenties had a great influence on printed fabrics, then in their infancy. A few years later, Bakot designed a series of prints for the newly popular crepe de Chine for an American manufacturer in which his vital sense of color was given full rein.

Ducharne was among the foremost houses to develop new techniques for printing and they became famous for their floral designs which were sought after by all the leading couturiers. In the thirties almost every dress for afternoon or evening wear was of printed silk, often accompanied by a coat lined to match. A toprater was a floral pattern of which Chanel alone in one season used over 22,000 meters.

The uniqueness of printed silk was the head-square. During the last war women had taken to wearing this most unattractive of peasant accessories, and in 1945 Ascher commissioned a group of distinguished artists, whose names included Henry Moore, Braque, Matisse, and Derain to design them for him. Only a limited edition was printed and the originals were exhibited in gallaries and museums throughout the world.

In the meantime, floral prints had disappeared from high fashion and had become that hallmark of the cheap and vulgar, while abstract lines, dots, dashes, with occasional scribbled messages, decorated the few patterned dresses seen in the couturiers, belated descendants of Schiaparelli's brilliant idea when she threw some newspapers down on the floor, photographed them, and had a printed silk made from the ensuing pattern. The flower print was revised by Dior and in 1954, when his rose pom-pom dress with its matching pink coat entered, it was the end of the wintry abstract and the spring of a new season. This pretty ensemble whose material originated in the London Studio of Ascher was displayed in every newspaper and magazine and copied in every store throughout the world and its numerous copies are still with us; roses flourish on every conceivable style of fabric.

One of the greatest success stories is an old one. Recently Liberty's revised the art nouveau design made for their firm in the early days of William Morris and his Associates and these have made a considerable impact not only on fashion designers here but also abroad, particularly in Italy. 1960 saw the astonishing spectacle of English prints, once so deservedly despised, outselling all rivals in the international market. More recently, some designs drawn by Bakot were revised with equal success.

During the thirties, synthetic materials, which had been knocking on the door for twenty years and more, began to enter the fashion world.

Their entrance was sensational. Schiaparelli, always an innovator in fabrics, and willing to try anything once, came out in 1935 with a glass dress, complete with Cinderalla slippers. At the same time, Agne's brought out a variation of her famous turban made of this material whose properties gave full scope to her talent for sculpture. These offsprings of science and chemistry then called Vinylite and cellophane, had been discovered sometime before they were used so brilliantly and they now found a place in our wardrobes as part of our evening wear. But, although the glass dress did not develop, its descendants are all around us, and the perlon and nylon of our stiffened petticoats and linings are near relations.

The early attempts to create synthetic materials date back to the last century but for a long time "art silk" was as repellant as its title was vulgar; it was harsh to hands, had a sleazy surface, and creased very badly. Nevertheless it was the rude forebearer of the delicious material which has transformed women's clothes today. As technical difficulties were gradually overcome the surface glistened less sweatily, the colors were not so harsh, the crease not so indelible, but it had started at the bottom of the trade (always the wrong way for fashion) and there it stayed for a quarter of a century, making ugly cheap taffeta gowns, and insinuating itself into those "art" brocades which still hang at the windows of ribbon developments.

With improved scientific knowledge and equipment at their disposal, scientists created synthetic materials which were literally miracles of ingenuity. So magnificant were the satins and taffetas seen in Paris immediately after the war that it was difficult to believe they were not real. Their delicate hues and excellent "handle" endeared them to all

designers, many of whom wondered if they would ever go back to the ancient silks, wools, and cottons. They never have gone back and nowadays the children playing hop-scotch sing about these fabrics.

The recent success of man-made fibers is so closely associated with the last decade that it is well to remember that nylon fleece for coats appeared nearly twenty years ago, and other materials date back a number of years.

Just as the architect's work is conditioned by his materials, so is a couturier influenced by the fabrics he employs and he cannot create a dress with a certain degree of fluidity or rigidity unless the material in question is capable of interpreting what he designs. It is equally likely that he may find a material which suggests new possibilities and will experiment with a line which would not have been practical without the assistance of the new fabric. Such was the case when the new synthetic blends became perfected; skirts could be made to stand away from the body in soft pleats or folds which gave an airy appearance while retaining their rigid silhouette. Dior's Trapeze and A lines owed much to the crispness of these new materials, and his petticoats were dependent on their stiff but feather-light fabrics.

In 1957, Ascher had the brilliant idea of combining nylon with mohair creating a material as soft and light as a cloud but with the mohair carried on a firm weft of nylon which prevented it from sagging and made for easy tailoring. He showed this material to another designer and he agreed to give him exclusivity for a season, and the group of coats created in it made fashion history. No less than 72 repeats of one model were sold during the first week of the collection, and orders came to London from all over the world for rolls of the material. No wonder fabric manufacturers

vie for a place in the couture collections when there is a chance of hitting such a jackpot! This launched the fashion for mohair which has been one of the outstanding novelties of the last decade. Original as was Ascher's idea, it is something of a shock to discover that in 1942 Bianchini brought out a material "fibre-set" in order to keep its shape.

The arrival of nylon has transformed our wardrobes as completely as if a fairy's wand had been waved over them. Nylon stockings were first manufactured in bulk in America in 1939, but did not come into general use in England until after the war. It was not until 1951 that the 60-gauge arrived, the seamless stocking originated a year later but did not become popular at once, and the effect of total nudity of the legs was not achieved or admired until the late fifties. It is not only our legs which have benefited by this miraculous new fiber, but, also, the hand-pleated nightgowns made of nylon. The first pleated nylon nightgown appeared in America in 1949 and was an instant success, but, owing to post-war restrictions on materials and machinery, they did not reach England until several years later. Now permanently pleated gowns and frills are common place affairs, and putting clean clothes on daily, once thought to be an eccentricity of the Empress Josephine, is an habitual occurrence in the life of any girl.

So immense has been the change in our dressing habits brought about by these synthetic mixtures that the astonishing spectacle was admired in the summer of 1959, the like of which no one in England had enjoyed before. For example, the London girl going about her business in the bus and subway dressed in pale, bright colors, and in gleaming white; always spotlessly clean and trim.

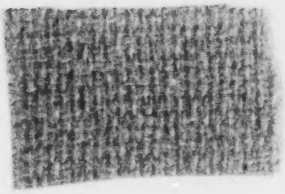
Fabrics Used in Fashion Designing

Sail cloth

Felt

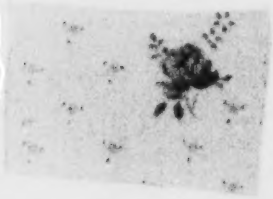
Sheeting

Basket weave wool



Perma Gingham

Cotton Flannel



Silk Shantung

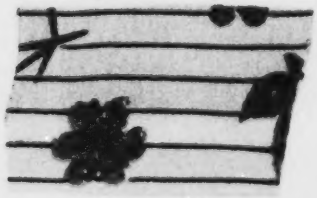
Plain Kettle Cloth

Bonded Acrylic Jersey

Klopman

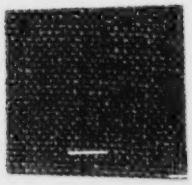
Bonded Wool

Cotton Batiste

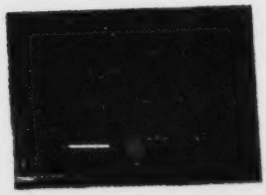


Damask

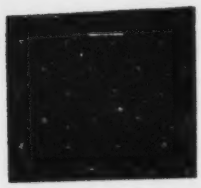
Linen



Bark Cloth

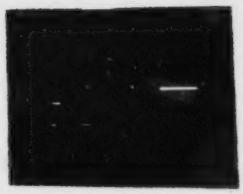


Dotted Swiss

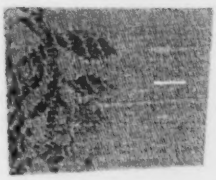


Bonded Acrylic

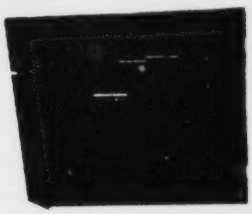
Corduroy



Antique Satin



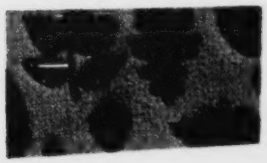
Printed Kettle Cloth



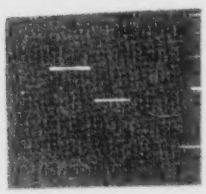
Rayon Acetate

Tarpoon

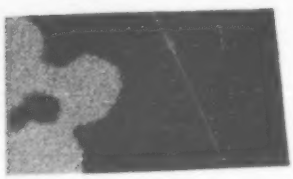
Cotton Print



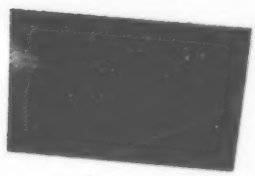
Homespun



Whipped Cream

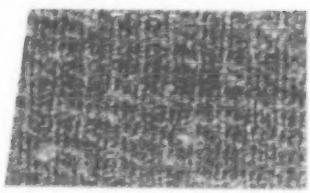


Corduroy



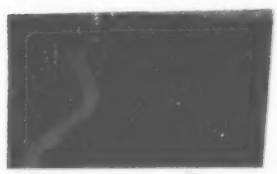
Poplin

Rayon Acetate

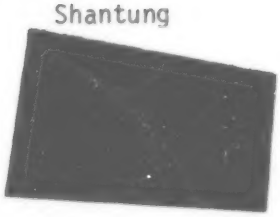


Cotton Sail Cloth

Cotton Gingham

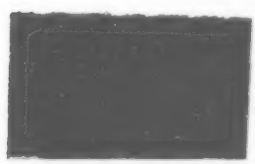


Shantung

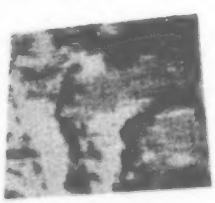


Percale

Cotton Cordonna

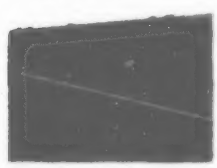


Silk

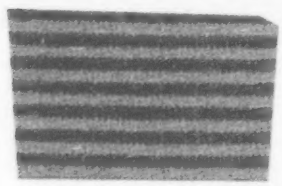


Canvass Cloth

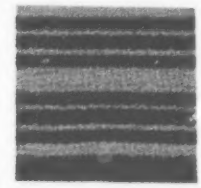
Trevira Printed Polyester



Cotton Seersucker

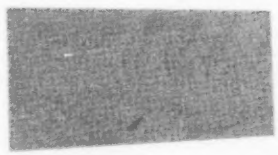


Permaprest Seersucker



Velvet

Cretonne



Fabrics and Colors

Today's dresses aren't "built from the inside out," or with underfacing. Our bodies are detectable and free to move in all kinds of wonderful fabrics. These include stretchy and ribbed and textured non-wilting knits, crepes and silk prints from free form abstracts and geometrics to flowery patterns. Supple satin and languorous chiffon are evening favorites, along with the forever popular lace and velvet. Peasant prints on challis and brilliantly printed panne velvets are other current choices for some of the prettiest dresses in the longer lengths. Remember the fabrics, like hemlines, aren't forever. But the fabrics are increasingly interesting for their texture, pattern and color.

As for color, it's well said there's no such thing as a bad color. Give every color a chance--and frequently. It could be that the last time you tried purple or ginger, you judged when you were wearing the wrong lipstick or too much of a suntan. Just possible, you were in the wrong mood to try anything... or maybe you had the wrong friend shopping with you. Odd as it seems, anyone who doesn't like a certain color on herself may not like it on anyone else. One more hint: look at any color you like in the daylight of the dressing room.

Silhouette

The shape of a dress, suit, or coat or any article of clothing is called its silhouette. It is determined by the fabric of the skirt and the fit of the bodice (the top of a dress from neck to waistline), the shape of the sleeves, the location of the waistline, and the cut of the neckline. A hat, shoes, and gloves complete and balance a silhouette. Although styles vary from year to year, there are really only a few basic shapes.

The central and most important points of a silhouette is the waistline. It can be high, normal, low, or there can be no waistline at all. A high waistline is called Empire, because it was made fashionable by Napoleon's wife, Josephine, who set the style for all the ladies of the French Empire. The most common waistline is the normal, or natural one. It is usually belted. A waistline placed below the natural waist gives a long, slim silhouette that is called a torso look.

The hemline is the second most important part of the silhouette. Hemlines vary in length, anywhere from floor length to the short above-the-knee kilt. In the ever changing styles of women's clothes, it is the waistline and hemline that change more than any other part of the silhouette.

A shape that closely outlines the figure is the most common silhouette. Another favorite shape is full skirted or bouffant. Between these two shapes there are a variety of outlines that range from wide triangle and bell shapes to the straight up-and-down look of the chemise or sack dress.

In the history of European fashion, the natural lines of the body have often been distorted by binding corsets, steel girdles, and wired petticoats. Stiff bodices with tightly bound waists and hoop skirts became fashionable in Spain in the 16th century, and the style spread to England,

France, and Italy. When the elegant ladies of the Victorian Age swooned, it was not because they were delicate, but because their clothes made breathing difficult.

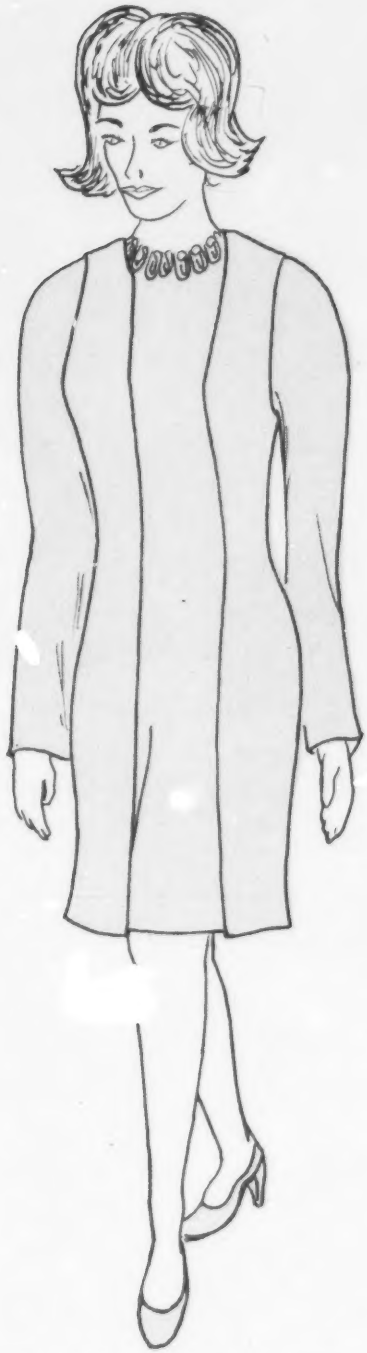
The body must be free to breathe, to move, and to grow. Clothes must not interfere with health and safety. Today women work, play, and travel; in today's fashion they are free to move with ease and comfort.

Length MINI - above knee

Length MIDI - at the calf

Length MAXI - at the ankle

Length MICRO-MINI - more than four inches above knee



STREET LENGTH - at the knee

Clothes Today

Present day clothing designers take many of their ideas from the study of costumes through the ages. Chiffon evening gowns that fall in graceful pleats are adapted from the form of ancient Greek dress. Some women's coats, such as the coachman or Chesterfield, are adaptations of coats worn by men in the last century.

People in the public eye influence styles too. When Baron Raglon, a British officer, lost his arm at the Battle of Waterloo, his tutor designed a special wide-type sleeve for him, setting it at the neckline instead of the armhole. The raglan sleeve has been in and out of fashion ever since. The Jackie Kennedy look is another example of the public imitating a leading figure's attire.

Many fabrics made of natural fibers, such as cotton, wool, silk or flax, have been in use for centuries and remain popular today; but many of them have been given a new character. Special treated cottons can be drip-dried with little ironing. Even some wools can be washed without danger of shrinkage.

Coats and Suits and You

There's no denying how American women feel about what they wear. It has to look fresh and feminine and young and sort of sexy. It also has to feel comfortable.

All of this is what a woman means when she says she's seen a smashing suit or coat she can't live without. She senses she will love her purchase for the several years she's likely to wear it.

The really good suit you've had on your mind is bound to cost a little more than you really want to pay for it. The same obviously holds true for that coat or suit with its own sleek little dress beneath. But don't forget how good it looks when you try it on. In other words, you realize you've found a suit or coat that helps you express your personality, or that reflects something definite about you. "Maybe it's because there are so many of us," one fashion expert recently said, "but whatever, we're after something more than a change."

Today's suits and coats are rightly summed up as simple enough to go almost anywhere and to stay in fashion more than a season. It's all the more surprising then to find exactly your kind of favorite thing. It could be inches above the knee or as long as your own legs.

Fashion forecasters differ as to how long the long coat will be in fashion. "Regardless," says one designer, "try one on and move around in it. It isn't exactly the girl striding along in a spiffy long coat slashed up the back and showing her short-skirted suit? The girl just maybe should be you."

Such thinking applies equally to the pants suit, especially for street wear but with one notable difference. All designers agree that pants have won popular approval and are an accepted suit fashion, but not to the

exclusion of the suit with a skirt. If your next coat purchase is for cold weather, you might remember that the long great coat is warm, but no warmer than a short coat with matching pants or high boots.

Coat Collecting

It's far from frivilous or far-fetched to own up to a half dozen coats. You can't have too many. Consider the wide variety of today's coats--the simple shirt coat held by a belt to the dressy and elegant. The pastel coat, the white coat, the black go-with-all coat each has a useful place in most of our wardrobes. So, too, does the snug, fake fur coat no longer associated with anything imitation, but smart on its own. Still another must is the all-weather, all fashion coat. The new editions are in such treated fabrics as canvas or duck cloth. Not only do they not remind you of a raincoat, but they are more than a match for the wildest wet days.

There's something about any favorite coat that makes you hold your head high and look smart as you suspect. And, your favorite coats should be a light-weight coat, a medium-weight coat, and an ultra-warm-weight coat, and various types of coats--town, travel, and gala coats. Don't forget, no single costume covers as many around the clock needs as the coat and dress combination. This is why our American designers do it in all fabrics, from one season to the next. "Why call a halt," one designer says, "when it's favored by everyone, under and over thirty?" Wearing an old coat because it's the warmest you own and you don't want to get pneumonia is definitely out-of-date. So, too, is the coat. Designers call today's coats "little," meaning young and little-looking at the top. Necklines are closer to your own, and sleeves are snug under arms. Belts are becoming--placed a little in between the hipline and the waistline. The result is more flattering to more figures. This applies whether the belt is an inch and a half or nearly three inches.

Every coat you buy needn't go over everything you own. A type that's especially accommodating, however, is today's bathrobe or wrapped coat. It's often collared in a big soft way, and given big, roomy pockets. Most often, it's in a soft fabric but varies in color. This brings up another interesting point. Think of your own thing, particularly in color--whatever colors make you feel gayer and personality conscious. Functional or practical doesn't necessarily mean neutral. Consider your mood and your taste everytime.

Flared coats come with both satin sleeves and sleeves seamed in with the shoulders. Many have young looking cardigan or bended necklines and others have small to sizeable curved collars. Both straight and flared coats are worn with pants--but don't forget this, a straight and skinny coat over pants takes a skinny figure.

The Secret is Proportion

Today's dashing long jackets are popular with the very young and the grown-up woman who wants grown-up looking clothes. For one reason, a long jacket looks smart with a short skirt and again with pants. It's hard to believe that the city pant suit first appeared ten years ago. Now that it's seemingly here to stay and still is news you may be wondering how the pants should fit. American designers describe the pants they create for women as lifted "in back and loosened down the leg from the hipline."

"Also, because more women can wear pants if the pants fasten low (about an inch below the waist itself), waist bands are frequently set on accordingly. If a woman looks well in pants sitting as well as standing," one designer explains, "the fit and comfort are right." Remember, too, about sitting on the floor, something you might do at today's informal parties. Whether the pants of your suit are plain or cuffed is something like single versus double-breasted fastenings for a jacket or coat. Or it could be loose versus belted. Have it your way in each case. Nobody these days wants or needs or thinks it's smart to meet herself going or coming.

The Soft Touch

It's said that American women give a young impression of always being in a hurry. Our designers are not about to hold them back. On the contrary, everything tailored has a supple body look, most often called "unconstructed" or natural--the new long, lean effect. Suit skirts often flare with a single unpressed pleat from waistline to hem. Some gain flare under a long jacket. Such fabrics as light weight lacy tweeds, mohair mixtures, double faced wools, cashmere and camel hair add to the free and easy fashion life we lead. We aren't tailored to a T, strictly tailored, or man-tailored, even as fabrics or gabardines and covert or whip cord. What we are is femininely carefully tailored. Rounded hems for jackets and rounded collars get all the credit.

We're also well put together, but in a new young way as opposed to anything reminding anyone of a uniform. Many little "personality suits" are sold with their own right blouses, their own vests or both. A jacket is often lined to match its blouse and the blouse itself may have a scarf of its own thread in with the neckline. Some suits come with long muffler scarves of the same or different checks, plaids, or stripes as do many coats.

Fashion has been fighting one kind of change. Why bother when you can start off in the morning ready for anything that comes up? Thinking such sensible thoughts, you needn't look for an excuse to invest in a little suit meant to do exactly this.

Hemlines

What it all comes down to, of course, is that the fashion industry is currently engaged in one of those upheavals that enable it to remain financially healthy.

The Political Mood. Some see the midi as a symbol of a revulsion against radical values and an endorsement of conservatism and propriety. "We seem to be recreating the 50's," says William O'Neil, "with a reaction against the 'anything goes' behavior of the past decade."

Economic Indicator. The well-worn theory that hemlines rise and fall with the stock market plummeted in the 30's and 50's, and appear to be doing so again.

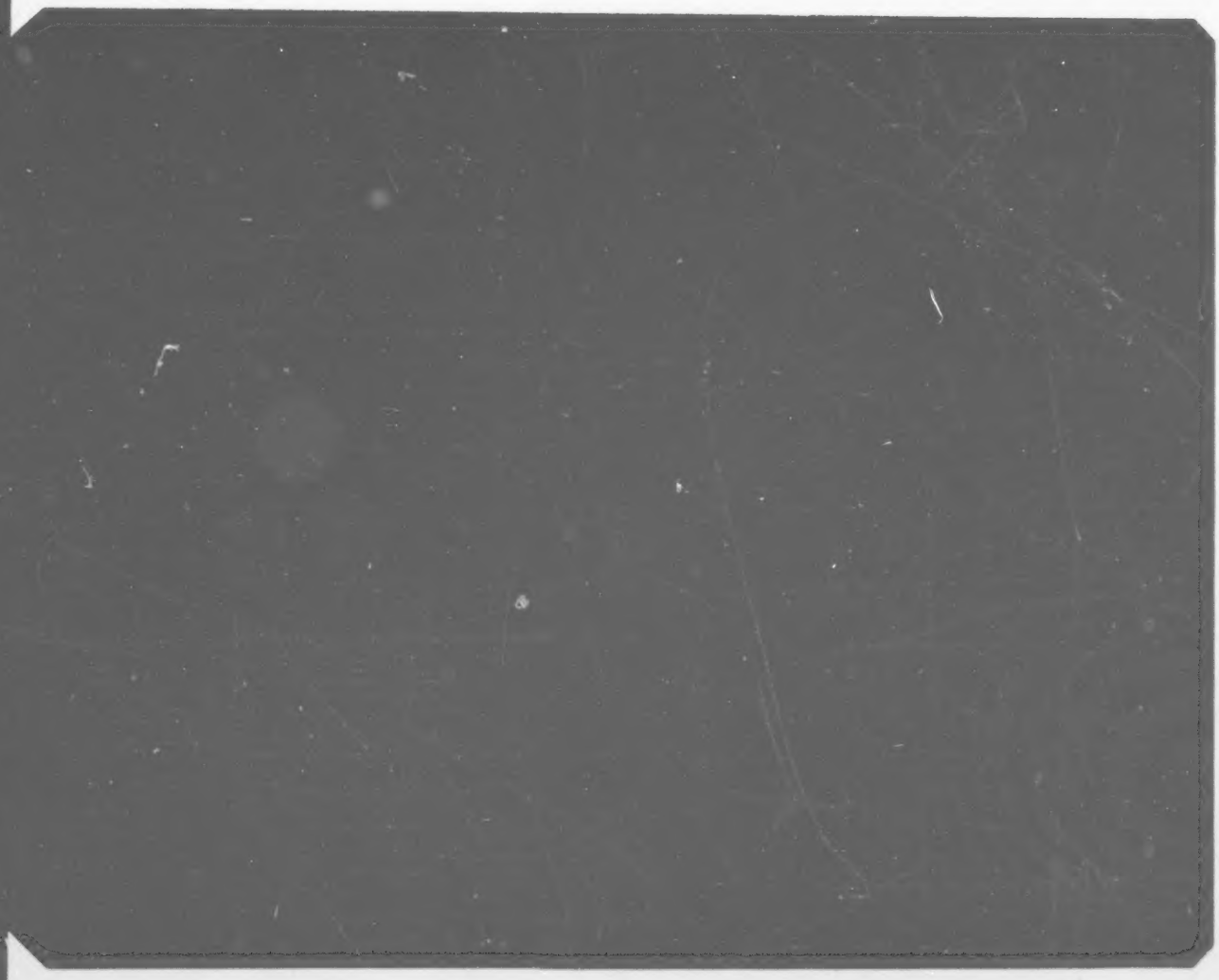
Down went the hemline and up went the eyebrows. If there was ever a fashion that made the American woman and the man choose sides, it's the midi. Reaction varies from "I wouldn't be caught dead in it," to "It's the only style I'm going to wear."

But, the one nice thing about this disagreement is that the women on both sides are winners, because it's going to be a year where every length is fashionable. And, if you want to see what we mean just take a peek at what the new fashion people are wearing. You'll see all sorts of beautiful fashions, in all sorts of beautiful lengths, for all sorts of occasions.

Neither the ladies nor the men favor the new length in dresses and skirts, but the fashion designer and manufacturer seem determined to make them the "in" thing. But, the men and women do not believe the mini skirt will be replaced.

Bryan Easler, sales manager for a Columbia auto dealer, said women like to look young, and they know men like it that way, too.

James P. Sullivan of Columbia, promotional and advertising manager for a machinery company says, "I prefer minis and hope it will stay the fashion."



Future Styles

Mini! Midi! Maxi! What will the coming year bring in styles? Currently there are many who are seriously wondering about this controversy. Why? Because the denial decision may greatly affect the budget of many American families.

Whether to wear a maxi or mini--every woman is an individual with different tastes and varying builds; yet there are those that will follow every fashion whim. Some will wear it because the mini requires only a minimum of material.

Industry's decision was that the mini had lived too long and the fabric sales were not impressive. The mini length looked unbalanced and ridiculous with a hat. Millinery sales had gone into a sharp decline and some stores were considering eliminating the hat department altogether. Those designs had become static and uninspired as the years wore on. There was only so much that could be done to the casual low heeled shoe that complimented the mini skirt. Shoe sales everywhere were down. The glove industry twiddled its thumbs while the supposed mini "fad" wore on.

At the end of the 60's the fashion mongers were feeling skinny and scared. The industry needed new economic life.

With this in mind, Paris created the midi and in retail circles there was light where once there had been darkness. Women's Wear Daily combined with the great department stores and the entire American market to proclaim, "Let there be no more mini skirts!"

The press of the fashion industry began mobilizing ruthlessly. It was not their concern to enhance the quality of life and beauty. Women must wear the midi, as they had all other fashions.

Whether it be the mini, midi, or maxi you wear during the coming year, you will be in style because this and the coming year are the years when anything goes.

Glossary of Fashion Terms

Abraded yarn - rayon filament yarns roughened on surface.

Aceta - cellulose acetate rayon which contains fibroin casein.

Acrilon - trade name for a fabric used on wool and other animal fibers.

Acrylic fiber - a liquid derivative of natural gas and air.

Alencon lace - needlepoint lace with solid design on net ground.

Alpaca - hair of the Peruvian alpaca.

Ardil - trade name for protein fiber made from peanuts.

Atelier - large dressmaking establishment, particularly one of the famous French dressmakers.

Avisco - trade name for certain products of the American Viscose Corporation which includes rayon, yarn, staple, tow and Vinyon resin yarn.

Backed - used of fabric having two-ply or double warp or weft; as cotton-backed fabric.

Bateau neck - boat-shaped neckline, high in front and back, pointed at shoulders.

Bengal - one of the various fabrics made in Bengal, India; especially thin silk-and-hair fabric.

Brocade - jacquard-weave fabric having interwoven all over design of raised figures, usually flowers.

Carmine - rich, intense crimson or scarlet color with purplish cast.

Casha - soft woolen fabric, similar to flannel, having mixture of cashmere goat's hair.

Celadon green - Rahr Color Institute - clinic Chinese green, light, soft gray-green.

Celastic - a patented liquid which, when applied to fabrics, softens it to facilitate molding and, on drying, stiffens the fabric to maintain its shape.

Chantilly lace - bobbin lace with fine ground and exquisitely outlined pattern.

Chesterfield - originally, single-breasted, fly-front usually having velvet collar. Now often double-breasted.

Chevron - type of decoration; strictly consisting of two or more bars meeting at angle.

Chic - French word meaning originality and style in dress expressed with good taste.

China silk - thin, transparent, lustrous fabric in plain weave.

Chinoiserie - Chinese motifs, emblems, in decoration.

Chromatic - of or pertaining to color; consisting of color, made in color.

Cravat - necktie or neckcloth; usually formal scarf folded or tied at front, ends tucked inside out.

Dacron - DuPont's trade mark for its polyester fiber, a condensation polymer obtained from ethylene glycol and terephthalic acid.

Denier - unit denoting fineness or coarseness of slik, rayon, or nylon yarns.

Dismoded - out of fashion.

Dizen - to overdress; to deck out gaudily.

Dynel - trade name for a synthetic staple fiber made from acrylonitrite and vinyl chloride.

Edwardian - characteristic of style in vogue about 1901-1910, when Edward VII was King of England.

Facing - fabric applied to garment edge, often on the underside.

Filament - thread or fiber used as raw material in making textiles.

Fortisan - Celanese Corporation of America's trade mark for its strong regenerated cellulose yarn.

Gossamer - sheer; thin, flimsy.

Gros-Point - type of Venetian lace.

Houri-coat - Kimono-like coat.

Ingenue - appropriate for younger woman. Said of style.

Inseam - in glove manufacture, a seam made with raw edges turned to the wrong side.

Intake - point where stitches in knit or woven fabric are decreased, narrowing the fabric.

Jabot - frill or ruffle, usually lace or lace-trimmed, worn down the front of bodice, and fastened at neckline.

Java canvas - course open fabric used as foundation for embroidery.

Jerkin - jacket, short coat, or doublet.

Kelt - undyed, homespun cloth, usually black-and-white wool mixture.

Kid - leather tanned from skins of goats.

Kiki skirt - extremely short, tight skirt.

Kilt - short, pleated skirt.

Koroseal - a trade name for pliable synthetic products made from limestone, coat, and salts.

Lansdowne - fine, wiry fabric in plain weave, with slik warp and worsted filling.

Latex - milky fluid from certain plants containing gum resins, fats, wax, from which rubber is made.

Leotard - short, close-fitting garment without sleeves.

Loden - a loose, warm raincoat or coarse woolen waterproof cloth of Tirolean origin.

Madras - firm cotton fabric, usually striped.

Mandarin collar - narrow standing collar on close neckline. Same as Chinese collar.

Melamine - a white crystalline base used in the manufacture of man-made fabrics.

Merino - fine wool of merino sheep.

Midriff - part of body between chest and abdomen

Moire - waved or watered effect on a textile fabric, especially a ribbed or corded one.

Nap - fuzzy or hairy substance of fibers projecting on some materials, giving downy appearance.

Nub - irregularity in yarns from which fabric is woven.

Obi - broad Japanese sash.

Orlon - trade name for a textile staple fiber or continuous filament produced from such raw materials as coal, air, and limestone.

Peau de soie - firm, soft, durable silk in twill weave with dull, satin-like finish.

Peignor - dressing gown or cape of terrycloth.

Picot - one of series of loops along selvage of fabric forming finish on one or both sides.

Poncho - straight piece of fabric, usually waterproof, with opening in center for head.

Raglan - loose overcoat, with armhole seams extending from the neck.

Ranch mink - fur of mink bred on ranch, as opposed to wild mink, which is trapped.

Rep - firm fabric of cotton, wool, or slik, woven with heavier weft than warp in crosswise ribbed effect.

Saddle seam - seam used for joining leather.

Sanforized - trade name applied to cotton or linen fabrics shrunk completely, uniformly, and permanently both in length and in width, so that there will be no further shrinkage.

Sarong - long, wide piece of colorful fabric wrapped around waist in skirt-like effect.

Seven-eights length - length of coat that is shorter than dress or skirt by a little less than one-eigthth of the length from shoulder to hem.

Sling cape - short warp with looped open slits for arms.

Talon - trade name for a first well-known slide fastener.

Toile - French word for cloth; specifically, sheer linen fabric.

Tricot - fabric of various yarns.

Uncut velvet - velvet with woven loops intact.

Vellum cloth - fine, transparent linen or cotton fabric, sized on one side; used for tracing designs.

Vinylite - trade name for a vinyl resin plastic used for belts, straps, accessories, and ornaments.

Viyella - trade name of a twill-weave flannel.

Watteau - having certain features seen in costume painted by the French 18th century artist, Watteau.

Zelan - trade name for a water-resistant finish used for rainwear.

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